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HUMOR IN CLASSICAL LITERATURE

By LLOYD N. JEFFREY
North Texas State College

PROBABLY EVERY teacher of classics or of world literature has at times been baffled by the peculiar hotchpotch of awe, scorn, and malaise with which the average student faces a study of the Greek and Roman authors. The fact that these writers are "old" is not the real source of the trouble. Few students find Biblical literature dull or unprofitable. The difference is that, despite the present-day student's comparative ignorance of the Bible, its characters are to a degree familiar, and above all they are human: Jacob, Joseph, and David face temptations like those which men face today, and sometimes succumb to them, yet without losing their capacity for believable human greatness. Conversely, the characters in classical literature seem to the student inhuman, one-dimensional, foundry-cast demigods who are unreal, unbelievable, and uninteresting. (This attitude has its pedagogical counterpart. A former colleague of mine, a Ph.D. from one of the most respected state universities and a better-than-average teacher, remarked that he found Homer "childish"; other teachers have confessed to me that they dreaded teaching the classics.)

Not a little of the trouble is that many students have, as a result of uninformed and perfunctory emphasis on the "loftiness" of the classics by well-intentioned but unstimulated and unstimulating teachers, come to expect *nothing but* a watermarked loftiness—and what a deadly expectation this is! Who is not miserable in a situation where some supra- or subrational *bien-séance* demands the suppression of his sense of the comfortably and comically human? "Humor" and "human" may not be closely linked etymologically, but in a more important way they are. Humor humanizes. "The sense of humor is the just balance of all the faculties of man." Regrettably, many students are conditioned to feel that it is a little sacrilegious, and very futile indeed, to look for this humanizing element in the ancient classics.

Let me pause a proleptic moment.

CARMINA ANSERINA

Latinized

By HARRY C. SCHNUR
Iona College

LITTLE MISS MUFFET

Quam placide pressi liquefacta coagula lactis

Pulvino insidens parva puella vorat!

Ast ingens illam subito prope aranea sidens

Praecipitem pavida cogit abire fuga.

MOTHER HUBBARD

Laetifica ut fidae portares ossa Lyciscae

In carnaria vis vadere, Baucis anus.
Conspicitur vetulae tum nuda penaria cella,

Atque expers escae stat miseranda canis.

We all know that many teachers of literature have resigned themselves to being half entertainer as well as half missionary. Indeed, which of us has not occasionally resorted to circus tricks to gain and hold his students' interest in a novel, play, or poem? Who has not at least used as pedagogical bait

".....entertaining facts
Like Shakespeare's stealing deer,
Lord Bacon's bribes;
Like Titus' youth, and Caesar's earliest acts"

(or for that matter the picaresque eroticism of Byron himself)? Yet we realize that more than a little of this is too much. We easily go too far in trying to "meet our students where they are," for many of them are all too ready to make this point *terminus* rather than *ingressus*. Certainly we should not turn the study of classics into a TV comedy, a *True Story* melodrama, or a Mickey Spillane thriller. For example, aside from any question of Mrs. Grundy, it is intellectually unwholesome and pedagogically dishonest to sensationalize—as it would be silly to bowdlerize—the "filthy loves of gods and goddesses" (to borrow again from Byron) just to titillate the average reader, who is sure to be virginally ignorant of the theological and ritualistic import of these and other

mythological matters. We must meet the challenge of mass entertainment media where they can compete least, not most. But there is no virtue in cutting off one's nose to spite his face. If there is deliberate humor in some of the classical selections usually offered in our courses, why be embarrassed by it? Why narrow the full view of life that we find in much ancient literature?

We know that humor is there, of course: look at Lucian and Aristophanes, at Plautus and Terence! To be sure, our neophyte is not apt to find these authors very fully represented in his text; but why should we conceal from him that not all classical prose has the dignified austerity and rhetorical perfection of Cicero's orations, nor all classical poetry the ethical grandeur and marmoreal beauty of the *Aeneid*? Why deny him the delightful awakening to kinship with the ancients borne of the realization that yesterday's chariot is today's hotrod; that the modern French word for "head" comes from Roman "G.I." slang (F. *tête* being derived from L. *testa*, "pot"; cf. present-day English "crock," "crackpot," "dome"); that Plautus' *Redeo domum ut senem pretio tangam* means nothing grander or more remote than "I'm going back home to touch the old man for a loan"—that, in short, the old Romans and Greeks were just as human as we are.

Most students begin their study of classical literature with a translation of a Homeric epic. There is much deliberate humor in Homer, especially in the *Odyssey*—humor of character, humor of situation, and pure verbal humor. Teachers who are diffident about letting their classes in on the secret that a classical writer can be funny might fortify themselves with this draught from the Helicon of classical criticism: "...as, in the serious kind, Homer alone may be said to deserve the name of poet, not only on account of his other excellencies, but also of the dramatic spirit of his imitations; so was he likewise the first who suggested the idea of comedy, by substituting the idea of ridicule for invective, and giving that ridicule a dramatic cast" (Aristotle, *Poetics* 1.6).

Space allows only a few examples of Homeric humor. When the alluring Thetis employs her charms in a suit to Zeus, he fidgets visibly over Hera's vigilant (and justified) suspiciousness; caught, he blusters the matter out by saying in effect "Now look here, Woman, I'm God around here" (*Iliad* 1). When the arrogant Ares runs crying to Papa Zeus that Athene has helped Diomedes to shed his sacred ichor, Zeus grumbles "A troublemaker—just like your mother! Good enough for you" (*Iliad* 5). And when the gods, showing a most ungodlike favoritism, squabble among themselves, and especially when Athene flattens Ares again, we can (preferably with the Finale of Beethoven's *Eighth Symphony* as background) share in the Olympian mirth of Zeus, whose "heart laughed within him when he beheld that strife of gods" (*Iliad* 21). The incident from *Iliad* 5 mentioned above reminds us that the *Odyssey* contains a great many jocular digs at married life, some of them very funny. Further, in the *Odyssey* we find abundant evidence of Homer's mastery of irony, and much of this irony is seasoned with dry humor: "Were but these [suitors] to see [Odysseus] returned to Ithaca, they all would pray rather for greater speed of foot than for gain of gold or raiment" (1). Occasionally we even find a barefaced pun in Homer—as in the play on the name "Noman" in *Odyssey* 9, the one bit of verbal humor in the work that the most imperceptive reader will recognize as such. We see a touch of comedy in Telemachus' desperation to escape the house of the old man Diocles, because we have all met the Dioclean host—garrulous, smotheringly hospitable, often elderly, who "won't take no for an answer" (*Odyssey* 15). One more example: "... Autolycus, [Odysseus'] mother's noble father, . . . who outdid all men in thievery and swearing [i.e., swearing falsely, lying]. This skill was the gift of the god himself, even Hermes . . ." (*Odyssey* 19). We moderns, with our Hebraized conception of the deity as a stern and righteous dispenser of justice, and no nonsense about it, are likely to misconstrue the humor of this passage. But the humor is there, just as it is in many references to the mischievous Hermes, notably in Horace's "Ode to Mercury" (1.10). In one mode of his character, Hermes, being divine, represents the *ne plus ultra* of the fabulous rogue (the patron deity of Tyll Eulenspiegel, Pan-

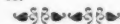
urge, Falstaff, "the good soldier" Schweik, and Sergeant Bilko), and almost any mention of his name in ancient times might have provoked a smile. Hermes, like Dionysus, didn't mind being laughed at so long as it was the right kind of laughter, and he would have been flattered to have the credit for Autolycus' talent.

These are only a few examples of Homeric humor, and they are not necessarily the best; but they will serve as well as any to show how the "everyday" humor in a classical masterpiece might be revealed to an average student.

Of course there is practically no intentional humor in some classical literature, Greek tragedy for example. Humor has no place in the excitement of pity and terror except as comic relief or contrast, or as one to achieve the other; as a kind of safety valve to keep suspense at a sustainable pitch—something that the taut, lean structure and stylized presentation of the classical play do not permit or require. In Greek tragedy one breathes a purer, sharper air than in other genres. Sophocles is to Homer somewhat as Bach is to Wagner. But as one must be conditioned to live at high altitudes, so he must be taught to appreciate and enjoy the Oedipus plays or the *Saint Matthew Passion*. It is well for the beginning student of Greek tragedy, which Aristotle called the most exalted literary form, to have behind him a journey through Greek epic, which more or less steers a middle course between the austere and remote classical tragedy and the familiar modern novel.

The point of this study is obviously not that Homer should be approached as a primarily humorous writer, that the study of classics should be an undergraduate lark, that ancient epic and drama should prove an undiscovered gold mine for desperate gag men. It is not, in short, that we should forget or de-emphasize those qualities of classical literature, its grandness and its dignity and its heroic vigor, that have established its lasting position in Western culture. I am suggesting not the discarding of proportion but the achieving of it, not less fidelity to the spirit of ancient classicism but more. Recognition of the humanizing humor in Greek and Roman literature broadens its scope and makes it more universal—and hence, in one sense at least, more truly classical. In another but related way it can nurture the sense of detachment that always marks the sense of humor at

its best and can thus catalyze the development of esthetic sophistication in the student. If at the same time such recognition can make the classics easier and pleasanter to teach, there is surely no sensible reason for suppressing it.



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NOTES AND NOTICES

BOOKS IN THE NEWS

Macmillan has recently published a slapstick novel about decadent Rome, *Wine, Women and Wood*, by Ed Fisher. The author uses devices such as an Un-Roman Activities Committee to satirize contemporary America.

The influential French literary award, the Prix Goncourt, has been awarded to a novel written in the form of a journal purporting to be the work of Ovid. In *Dieu est né en exil*, Vintila Horia, a native Rumanian, uses the Roman poet to depict the plight of a modern refugee.

There is, incidentally, a German Ovid novel, *Liebe war sein Schicksal* (*Love Was His Fate*), the author of which is listed in German book catalogues as—*mirabile dictu*—E. von Naso.

LANGUAGE STATISTICS

An item in the *New York Times* for September 11, 1960, summarizes a report of foreign-language enrollments in public secondary schools released by Wesley Childers, direc-

tor of research for the Modern Language Association of America. The figures show 24.3 per cent of the total high-school population in grades nine through twelve studying foreign languages, with 8.8 per cent of the total population studying Spanish. Latin was in second place with 7.8 per cent and French in third place with 6.1 per cent. The figure for German was 1.2 per cent, that for Italian 0.3 per cent, and that for Russian 0.05 per cent.

STUDY ABROAD

We call our readers' attention to two new opportunities for pleasurable and profitable study abroad.

Montclair State College offers a 52-day tour, June 30 to August 21, 1961, designed especially for teachers of Latin. Participants (limited to 30) will visit Roman Britain and Roman Gaul, with "brief incursions" into Wales, Scotland, Belgium, Germany, and Switzerland; they may earn 6 semester hours of undergraduate or graduate credit. The cost is \$1530.00. The two leaders are Professor Carolyn E. Bock, Chairman of the Foreign Language Department at Montclair State College and Associate Editor of THE CLASSICAL OUTLOOK, and Miss Doris E. Kibbe, Chairman of the Latin Department at the Manchester (Conn.) High School. Address Professor Bock at the Bureau of Field Studies, Montclair State College, Upper Montclair, N. J.

The Vergilian Society of America, in co-operation with Tufts University, offers American undergraduate and first-year graduate students a year of study (October 1, 1961, to May 12, 1962) at the Villa Vergiliana in Cumae. Included in the curriculum will be courses in Vergil, in the Greek historians, in the Roman his-

torians, in Magna Graecia, and in the archaeology of Southern Italy and Sicily. Participants will earn 30 credits. The cost is \$2500.00. The faculty will consist of Professor Van L. Johnson, of Tufts University, honorary president of the American Classical League; Professor Pellegrino Sestieri, Director of the Museum at Paestum; and a third person to be announced later. For further information address Professor Johnson at Tufts University, Medford 55, Mass.



THE IONA SURVEY

By BROTHER PATRICK S. COLLINS,
F.S.C.H.
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IN AN attempt to discover what place the classics in translation have in the current liberal-arts curriculum of the American college, the Department of Classical Languages at Iona College recently conducted a fact-finding survey. Four hundred and forty-one leading four-year liberal-arts colleges in the United States and Canada with student enrollments of not less than 350 each were contacted.

The survey revealed the following significant facts.

First, of the 286 colleges and universities replying (64% of those contacted), 166 (58% of those answering) stated that their departments of classical languages offered or co-offered courses drawing upon the Latin and/or Greek authors in translation. Second, interest in these courses is not new: the earliest date mentioned was 1909, with a few institutions following suit in the next decade and a good many others in the 1920's. Third, the passing years show that more and more colleges have adopted the practice: during the past decade 48 institutions have joined the ranks.

The survey further showed that the classics in translation may be used to implement the curriculum in one of three ways. First, they often comprise the source materials for courses in classical civilization and ancient culture; 51 institutions follow this practice. Second, they form the subject matter for formal surveys and histories of Greco-Roman letters, with 19 colleges employing them in this fashion. Third, they frequently constitute the jumping-off point for literary studies in the widest sense of the term, offering opportunity for literary criticism as such or forming a part of courses in world or in comparative literature. More often than not the cata-

logue title emphasizes the fact that it is a *literature in translation* that is being investigated. Of the institutions replying 49 reported doing this.

Courses in translation, it may be assumed, are intended primarily for those undergraduates who lack the disposition, the preparation, or the ability for more rigorous work in Latin and Greek, but who are, nevertheless, desirous of familiarity with the thought of the classical authors. The Iona survey shows that many classicists and educators feel justified in co-offering the classics in translation. Their resolve deserves the earnest consideration of all interested in perpetuating the message of the ancient world.



THE JCL HISTORIAN

By M. D. LaFountain
Trenton, N. J.

AT THE sixth national convention of the Junior Classical League, held at St. Olaf, Minnesota, in August of 1959, an amendment to the national JCL constitution was adopted which empowered the National Publicity Chairman to appoint each year a national officer to be known as the Historian. The duties of this officer are to compile records for the annals, to file anything of historical interest to the organization, to formulate a scrapbook, and to safeguard these materials. It was also noted that, since the materials collected were to be made available to any member on a loan basis, the Historian should keep an accurate record of all such transactions.

Accordingly, an Historian was appointed in the fall of 1959 and the colossal task of collecting suitable materials was begun. Announcements were sent out to all state chairmen asking for their help, and, because returns were slow, a second bulletin was issued in the spring. A file was set up, and, by the end of the year, the beginnings of an historical collection had been completed.

It is only fair to say that results to this point have not been too satisfactory. There have been scattered contributions from thirty-three states. Included in the materials on hand are, on the state level, copies of convention programs, constitutions, songs, JCL papers, lists of officers, stationery, records of executive-board meetings, and two histories. A few plays or skits have been turned in, and two chapters have submitted excellent reports on their Roman banquets. As indicated elsewhere in this article, many copies of *Torch:U.S.* are missing, together

with older issues of *THE CLASSICAL OUTLOOK*. The minutes of all national conventions, starting with the planning meeting at Oxford in 1953, are complete. The scrapbook, which, by instructions from the first Historian's Workshop, was to contain copies of notices, programs, newspaper articles, and pictures, has made a good beginning.

During the Historian's Workshop at the seventh annual national convention it became quite evident that the delegates had only a slight conception of the task involved, but they did produce one good idea, namely, that each state appoint an official historian who would be responsible to the national historian. The latter has gone one step farther, asking that the state historians see to it that each chapter within the state has its own historian. In this way a chain would be forged from the local to the national level, and all pertinent records would eventually find their way to the national files.

The following outline may be useful for local historians:

- 1) Annals.—a. Constitutions and bylaws; b. Membership lists; c. Minutes and reports; d. Chronological record of events.
- 2) Files.—a. Publications (local, state, and national); b. Charters, correspondence, bulletins, advertisements; c. Program materials (songs, plays, readings, slides, filmstrips, tapes, records); d. Roman banquets; e. Circus Maximus or Olympic Games; f. Collections (books, recordings, pictures, coins, curios); g. Supplementary materials (activities, parliamentary procedure, stationery).
- 3) Scrapbook. — a. Purposes: graphic record of club history and source of inspiration; b. Kinds: annual and chronological.

At the national convention last summer Ruth Berkelhammer was appointed National Historian. Early in October she sent a bulletin to each state chairman asking for copies of state papers, stationery, constitutions, convention programs, songs, plays, and skits. This request could also apply to individual chapters. Articles on Roman banquets would be helpful, as well as directions for making costumes, and various types of models. Copies of *THE CLASSICAL OUTLOOK* previous to 1959 that contain articles on JCL are needed, and the following issues of *Torch:U.S.* are missing: 1952, Nos. 2, 3; 1953, Nos. 1, 2, 3; 1954, No. 2; 1955, Nos. 2, 3; 1956, No. 1; and 1957, Nos. 1, 2, 3.

At the meeting of state chairmen at Albuquerque, Miss Estella Kynne, National JCL Chairman from 1948 to 1958, moved that each state prepare a state history, preferably on a twenty-five year basis, since JCL was founded in 1936 and the twenty-fifth anniversary is coming up soon. This motion was carried. To assist state chairmen in this project Miss Berkelhammer included in her bulletin a suggestive outline: 1) Organization of state federation; 2) Yearly enrollments; 3) Yearly financial reports; 4) Methods of raising money and meeting expenses; 5) Record of state officers, including schools and sponsors; 6) State conventions—attendance, locations, principal activities; 7) Executive-board or planning meetings—how often, how operated; 8) Participation in national affairs—officers, chairmanships, (workshops, discussion groups, etc.), other leading roles, contest winners; 9) State and local JCL papers; 10) Scholarship plan; 11) List of state chairmen with service records.

It is the aim of the Historian that eventually a complete file of materials be built up, a record made, and copies of this record distributed at each national convention, so that any chapter or sponsor may make use of the file on a lending plan, for only thus will the countless hours of work which go into this project be justified. *Please help your JCL.* Check your records for wanted materials. Write up the history. Send all communications to Miss Ruth Berkelhammer, National JCL Historian, 512 Pennington Ave., Trenton, N. J.



SHALL WE SPEAK LATIN?

By GEORGE STOLZ

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DURING THE panel on new approaches to the teaching of Greek and Latin that formed part of the meetings of the American Philological Association held in December, 1959, at the Hotel Commodore in New York City, the statement was made from the floor that one day Greek and Latin would be taught according to the Army method (actually the method of the American Council of Learned Societies as developed under the guidance of its general secretary, Mortimer Graves). Many of those present, brought up on Cicero's orations, may have had the reaction: "This can never be. Why, there is not even a word for 'yes' in Latin." On the contrary, there is *etiam* in Plautus; *ita*, *sic*, and *sane* can be used;

utique is found in the Vulgate, was employed in the seventeenth century by Comenius, and is still current in Church circles in Rome. This one example shows that we have only to tap the rich resources of Latin to make it speak.

In antiquity itself, in addition to Plautus and Terence, we find in Cicero's letters a stream of colloquial Latin quite different from the language of the orations. For another excellent source, in spite of Daniel Morhof's harsh criticism, see John Comenius' *Janua Linguarum Reserata* (1631) and his *Orbis Sensualium Pictus* (1654); their Latin was renewed and adapted again and again to new conditions until the end of the nineteenth century. To pick another source at random, from the days when Latin was generally used for international communication, *Le Guide du Voyageur, ou Dialogues en français et en latin à l'usage de la Noblesse militaire et utile aux personnes qui voyagent dans les pays étrangers*, published in Paris in 1771, will prove to be an eminently practical book, not at all meant *ad usum scholarum*.

Latin was spoken in the Hungarian parliament until 1848. It was spoken in polite society in the Kingdom of Hungary, among the Slovaks, the Germans of Transylvania, the Croats, and the Hungarians. Kossuth was a brilliant orator in Latin. In the 1920's there were still in Budapest old attorneys and notaries who spoke Latin to their young law assistants.

Until the 1850's Karl Friedrich Gauss, the great mathematician, wrote about mathematics and astronomy in Latin, while his nationalistic friends tried to persuade him to give it up in favor of German. Gauss might have remembered the ire of Kepler, who called it a crime against mankind when Galileo began to write in Italian instead of Latin—Kepler could not read Italian!

Late in his life, in the thirties of the nineteenth century, when Goethe was visiting a museum, one of his learned companions switched to Latin. With a smile, for the conversation dealt with delicate matters, the Olympian too began to speak in Latin, haltingly at first, and searching for words. But soon the fluency of his youth came back to him.

Prosper Mérimée, the author of *Carmen*, derived his only pleasure, when traveling as inspector general of monuments during the Second Empire, from speaking in Latin with the clergy whose churches he visited. And we know from Ernest Renan's

daughter that her father, trained in the seminary of Saint-Sulpice, used to speak to himself in Latin while pondering over his problems in his study.

Relatively recently, Krafft-Ebbing, in his *Psychopathia Sexualis*, switched to Latin every time that his subject became delicate, to describe frankly that which he did not dare to state in German and which the modern psychoanalyst covers up with jargon. And the Sanskritist Meyer translated the important parts—the instructive ones—of the *Kamasutra* into Latin.

Still, from many sides the remark will be heard: "What good is oral Latin to us, who have to teach Caesar and Cicero?" The reply is that the best way to develop the necessary techniques that lead to skill in reading is the use of oral Latin.

The other night, looking on my bookshelves for a book to read in bed, and wanting something small to hold in my hands, I came upon a fitting volume about which I had forgotten: *Des. Erasmi Roterodami Dialogus Ciceronianus, sive de optimo genere dicendi*. Soon, to my true and genuine amazement, I noticed that I was reading with as much ease as I read the *New York Times*. At the sentence: "*An hic est ille Nosoponus, olim congerromum omnium lepidissimus, rubicundulus, obesulus, Veneribus & Gratiis undique scatens?*" I thought to myself: "By Jove—a very appropriate saying when one is reading Latin—I must take note of this pretty and usable expression," for I saw before me this charming, fatish, and red-faced Pickwicker, as Ernst Kretschmer would call him in his description of human types. Tinker a little with oral Latin and—*ecce!*

"And what is your lesson, you oralist?" you ask. My advice and lesson is this: If you want to read both the classics and later Latin authors, whose number is legion, begin at once to form short Latin sentences about your daily doings. This is the *gradus ad Latium orale* until the Army method is adapted to Latin and Attic Greek.

Blessed is the man who, at 11:45 a.m. on December 29, 1959, in the West Ball Room of the Hotel Commodore, spoke the historic words: "One day Latin and Greek will be taught according to the Army method." Mortimer Graves would have been pleased to hear them. I wonder whether he realized, while he was working on all sorts of strange languages, that one day his efforts would serve the classics.

THE ABLATIVE OF ADDITIONAL INFORMATION

By JOHN F. GUMMERE
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Philadelphia, Pa.

AS EVERYONE knows, the term "ablative absolute" is hard to explain to classes. Since the term is so firmly established, however, perhaps we must simply make the best of it.

But I have found it quite helpful to suggest to students that there is another term which better describes this "independent" ablative. This term is "Ablative of Additional Information." I do not offer it as a replacement for the obscure but firmly entrenched "ablative absolute," but rather as an aid in understanding the function of the construction.

Consider these two sentences as illustrations:

1) *Misere plorabat puellula*—"The moppet was crying her eyes out." Now we wonder what the matter is, and our curiosity is satisfied by additional information in the form of an ablative phrase: *cane mortuo*—because her dog had died.

2) *Eorum qui domum redierunt, repertus est numerus milium C et X*—"The number of those who got back home was discovered to be 110,000." All very well, but how did anybody know how many got back? The additional information supplied by the ablative phrase *censu habito* makes it all quite clear.

THE DIRECT OBJECT IS WHERE YOU FIND IT

By W. L. CARR
University of Kentucky

IN AN article published in THE CLASSICAL OUTLOOK for April, 1938 ("How Much Case Syntax?"), I called attention to the fact that of the 3854 accusative case forms of nouns and pronouns found in three equally extensive passages selected from the writings of Caesar, Cicero, and Vergil, 58% were used as direct objects, 23% as objects of prepositions, and 14% as subjects of infinitives; only 4% remained for all other uses combined.

The passages used in that study consisted of the first 10,000 words in Caesar's *Gallic War*, the first 10,000 in Cicero's *Orations against Catiline*, and the first 10,000 in Vergil's *Aeneid*. These passages are, I believe, fairly representative of any classical Latin which a student is likely to encounter in school or college. A further analysis of the data there used

Of course, no observant student needs a set of statistics to convince him that accusative case forms are very common phenomena in any Latin reading beyond that which he finds in the first lesson or two in his beginner's textbook. However, for the English-speaking student the tremendous importance of case forms in Latin must be emphasized early and often, and the first appearance in the student's Latin reading of an accusative case form used as a direct object provides the first opportunity that the teacher has to begin the never-ending job of emphasizing. Of course, no experienced teacher will be unwise enough to throw all the possible technical grammatical terms at his beginning students until they, by actual experience, in meaningful sentence context, have had a chance to develop the concepts to which these terms refer. I learned my lesson on this subject some years ago when I was teaching Latin to seventh-graders. In the first lesson we had used repeatedly the nominative form of such words as *sella*, *arca*, and *mensa*. In the second lesson I introduced *sellam*, *arcam*, *mensam* in appropriate context. One observant and uninhibited pupil immediately called my attention to these "mistakes" in spelling. Then I made a *real* mistake. I said: "I was just waiting for some one to raise that question. We have this new spelling because we are now using these words in the accusative case." Susie came right back at me with "What's an accusative case?" Then I explained patiently that in Latin we use the accusative case to show that the word is the direct object of a transitive verb. You can guess what her next question was. When I replied rather weakly that the "direct object of a transitive verb" is a technical grammatical term, she started to ask the next inevitable question, but her seatmate ended this Socratic dialogue by poking Susie in the ribs and saying: "Oh, shut up! That's just what the teacher calls it." I should have realized that to the average seventh-grader the concept of "direct object" is not an easy one to grasp. To him a "horse" is a "horse," no matter how it is used in a sentence, and he has cleared his first big hurdle in learning Latin when he comes to realize that an *equum* is never an *equus*.

The success of the American Classical League Teacher Placement Service depends upon the extent to which prospective employers are informed about this service. Heads of classical departments and directors of placement bureaus are earnestly requested to refer to the Director of the Service Bureau any prospective employer whose requests for teachers of Latin or Greek they themselves are not able to fill. Teachers in the schools or colleges are also requested to report any vacancies of which they may become aware. Address the American Classical League Service Bureau, Miami University, Oxford, Ohio, or Professor W. L. Carr, University of Kentucky, Lexington, Ky.

Of course, all of us know that, however well a person may seem to get along with little or no formal English grammar, he can never learn to understand Latin sentences of any complexity unless and until he develops a conscious recognition of the most commonly used inflectional forms, no matter where in the sentence or clause they appear. The accusative form of a noun used as a direct object is not only the first

To cultivate this feeling for a direct object and at the same time to help break the pupil's English-word-order habit, a valuable type of practice at the early stage is to give the pupil much oral and written practice in answering in Latin such a question as *Quid vides?* about objects in the classroom and to insist on a non-English word order in the Latin answer. Insist on *Sellam video*, not *Video sellam*. Through practice of this sort the pupil can easily get the habit of following in his Latin answer the word order of the Latin question. Another technique which the teacher can employ very early and continue as long as it seems desirable is to have the pupil list in order of appearance all nouns and pronouns used as direct objects in an assigned passage. A much simpler and much more useful device would be to have him underline in his textbook all direct objects in the reading assignment, unless, of course, school rules forbid such a mutilation of public property. Personally I am allergic to any school rule which spares the book and spoils the child. An alternative is to have the pupil occasionally copy a selected passage from the advanced reading assignment, underline all the direct objects, and then bring the paper to class for discussion and possible—yea probable—corrections before any attempt to interpret the passage. The correct copying of correct Latin from the textbook is in itself a very valuable exercise for the pupil—more valuable, in my opinion, than writing the bad Latin which is too often the product of a homework assignment in “prose composition.” When *good* Latin enters a pupil's retina, goes behind the bone curtain, and comes out at his finger tips, some of it is almost sure to have stuck in his neurons.

Such "visual-aid" techniques as I have just described emphasize the prime importance of the direct-object construction, the one Latin construction which the pupil cannot interpret by mere transversalization of the word into English unless that word is a personal, interrogative, or relative pronoun with inflectional forms in English as well as in Latin. An extension of this technique would be to have the pupil place a broken line under an accusative used as the subject of an infinitive. As a matter of fact, this use is historically only an extension of the other. Once, after I had discussed and illustrated this construction in English by comparing the sentences "I invited *him*" and "I invited *him* to come," one of the pupils observed: "I see. The accusative subject of an infinitive is just a direct object gone wrong." I let it go at that without trying to explain that the infinitive in such a use was originally a secondary object.

As it is easy to guess, a common error made by pupils in learning this technique of underlining the direct object is the careless underlining of an accusative used in a prepositional phrase. For, if the pupil remembers any of the English grammar to which he has been exposed, he is likely to recall the unfortunate term "the object of a preposition." One good way to stop this trouble before it starts—or soon thereafter—is to tell the pupil that in a prepositional phrase he must let the preposition, and not the case ending, do the work. The only important instance in which the preposition and the case ending must function together is in the use of *in* with the accusative, which in careful English must be interpreted as "into," or "onto," or "upon."

One obvious advantage which advocates of the "translation method" can claim is that it encourages the pupil to transpose a direct object which in Latin precedes its verb to a place following its verb, and thus allows the English-speaking pupil to follow a word order which is habitual with him in a simple declarative sentence. However, advocates of the "direct reading" of Latin or those who would compromise by adopting the "transversalization" technique insist that pupils who are allowed and even encouraged to transpose Latin words into the familiar English word order will never learn to comprehend Latin as Latin and will, therefore, never be able to take full advantage of the various

Table I. Uses of the Accusative without a Preposition in Caesar's *Gallie War* 1 and 2.1-13; Cicero's *Catilinarians* 1, 2, 3, and 4.1; and Vergil's *Aeneid* 1 and 2.1-710

Uses	In Caesar	In Cicero	In Vergil	Totals
As Direct Object	633 (64%)	596 (69%)	1037 (93%)	2266 (76%)
As Subject of Infinitive	278 (28%)	238 (27%)	43 (4%)	559 (19%)
In All Other Uses	83 (8%)	33 (4%)	39 (3%)	155 (5%)
Totals	994	867	1119	2980

Table II. The Position of the Direct Object in Relation to Its Verb in Caesar's *Gallie War* 1 and 2.1-13; Cicero's *Catilinarians* 1, 2, 3, and 4.1; and Vergil's *Aeneid* 1 and 2.1-710

	D. O. before the V.	D. O. after the V.	D. O. after but Fore-shadowed by an Adj.
Caesar	620 (98%)	13 (2%)	3 (23% of second figure)
Cicero	524 (88%)	72 (12%)	1 (1.4% of second figure)
Vergil	627 (60%)	410 (40%)	118 (29% of second figure)

rhetorical and rhythmic effects which the Latin writer is able to achieve because of the freedom in word order which inflectional forms allow him to employ. Even if the pupil uses the traditional translation method, he must learn to expect a flexibility in Latin word order far beyond what is possible in a normal declarative sentence in English. Specifically, he must learn to expect to find the direct object *anywhere*—from the first word in a sentence or clause to the last—and he must learn to identify it as a direct object primarily by its inflectional form and not by its position in relation to its verb. He cannot even count on having it precede its verb. As a matter of fact, as is shown in Table II, in the first 10,000 running words of the *Aeneid* the direct object precedes its verb only 60% of the time. In many instances it comes at the very end of its clause, as in ". . . *dum conderet urbem*" (1.5).

Why in any given instance Vergil put a direct object before or after its verb is another question. The reason he *could* place it wherever he pleased, as could any other writer of Latin, was that the syntax of a direct object in Latin is determined primarily by its inflectional form and not primarily by its position in relation to its verb, as in ordinary English.

It was not ever thus in English. Fries, in his *American English Grammar* (page 292), says that in Old English the direct object could either precede or follow its verb. Even as late as the eleventh century the direct object preceded more often than

followed its verb. However, by 1500 A.D., with the gradual loss in Old English of special case endings for the accusative case, the usual position of the direct object had come to be after the verb. In modern written English less than 20% of the running words show inflection, and in spoken English the percentage is less than 20%. Incidentally, we all know that even in Latin neuter nouns and pronouns present a constantly recurring difficulty to the reader, especially to a reader who has developed a conscience in distinguishing a nominative from an accusative case form. Also we know that ambiguous forms like *reges* and *dies* lead many a student to wish that Latin had preserved or developed enough inflectional case forms to go around. I more than suspect that most students would be willing to learn the necessarily increased number of case-and-number forms if every form were different from every other form. It is well very early to call the student's attention to the consoling fact that such a form as *reges* and any neuter nominative or accusative is always in the reader's actual experience found in context.

The study on which the present paper is based was concerned primarily with the position of the direct object in relation to its verb. The results are shown in Table II. For students of Caesar these data justify the working rule that one may expect the direct object to precede its verb. They also show that this order is much less likely to be found in Vergil. A supplementary study of other Latin poets shows that for

Catullus 51% precede, for Horace (*Satires*) 66%, for Lucretius 67%, and for Ovid 52%.

A secondary concern, which developed in the course of the study, was the way in which a direct object which follows its verb is often foreshadowed, especially in poetry. Some examples occurring early in the *Aeneid* are "*Tantae molis erat Romanam condere gentem*" (1.33) and "*Ipsa lovis rapidum iaculata e nubibus ignem*" (1.42). It may not always be possible for the reader to understand why Vergil, for example, followed this or that particular word order in a given passage. Metrical necessity often seems to have been the compelling reason. I am here contending only that the reader should try to comprehend a Latin sentence or clause or phrase in the order in which the writer chose to place his words. The Latin writer automatically put his direct objects in the accusative case. In a cultured home he had heard accusative objects from infancy and—no doubt with frequent aberrations—he had spoken accusatives from early childhood. He thus had enjoyed a long preparation for reading such literary compositions as Vergil's *Aeneid*. We cannot today even approximate for our pupils that long period of preparation for the reading of Latin as complex as that of Caesar, Cicero, or Vergil. All we can do in a typical school situation is to accelerate the pupil's preparation by all the classroom and homework techniques we can devise. This is especially important in the matter of Latin word order.

I have already suggested some devices for training the pupil to spot every noun or pronoun which he thinks is used as a direct object—even at the risk of his identifying as direct objects a good many accusative nouns and pronouns which are not so used. A pupil is making some progress if he recognizes an accusative when he sees it in context. And, as Table I shows, if he identifies as a direct object every accusative noun or pronoun used in the passage without a preposition, he will prove to be right 64% of the time in Caesar, 69% in Cicero, and 93% in Vergil.

The direct object is where you find it. And once that you have found it, recognize it for what it is—and leave it lie. The direct object is the *corpus delicti* of the "who-dun-it" mystery story. Remember too that the direct object is always the victim of the crime and not the perpetrator. If the perpetrator (*alias*

the subject of the finite verb) has not yet appeared, you will most likely find him lurking behind the personal ending of the verb. And, whatever you do, never mistake the victim for the perpetrator. Never mistake an accusative direct object for a nominative subject.

Yes, the direct object is where you find it. And once that you have found it, never let it go.

BOOK NOTES

The *Satires* of Juvenal. Translated by Rolfe Humphries. Bloomington: Indiana University Press, 1958. Pp. 7 plus 186. \$3.75.

We have in this volume the latest translation of the *satires* of Juvenal—all of them, including even those (2, 6, and 9) which are normally excluded from college texts *pudoris causa*. The translation is in poetry, a kind of poetry which approximates the original meter, the hexameter. The line which Mr. Humphries uses is, he is frank enough to admit, only "roughly scannable," as it must be because we are not skilled, says he, at writing spondees. The real reason, I believe, is that natural spondees (like "ice cream") are almost nonexistent in English. The artificial spondees which poets try to create degenerate into trochees or iambs. These "roughly scannable" hexameters, however, after the reader has adjusted himself to them—and he does that soon enough—run along quite fast.

The chief merit and the chief defect of the style in which these hexameters are written is its colloquialism. This colloquialism produces a hexameter which is easy to understand, and poetry is not generally easy to comprehend. But Mr. Humphries is always colloquial, even when Juvenal is not. Then, too, this colloquialism invites the insertion into the translation of all the gutter language that exists in Juvenal and much that does not. The reader, therefore, must be prepared to meet in this version dozens of expressions like these: "rear end," "Mrs. Richbitch" (*femina dives*), "rich old bag," "lousy," "snot-nose," "tail chaser," "buggering," "fairies," "queens," etc. (I spare the reader a list of the more objectionable ones.)

There is also about Mr. Humphries' translation an explicitness of phrase which is modern and courageous. It makes for good, understandable translation. At times, how-

ever, this explicitness of phrase, couched in Mr. Humphries' colloquial language, seems employed needlessly or merely to titillate, shock, or appeal to the prurient in us. Where Juvenal hints, Humphries always tells. One wonders at times whether he is telling the truth.

I can best illustrate my point by showing the reader the way in which Mr. Humphries translates just two lines (1.77-78): "*Quem patitur dormire nurus corruptor avarae, / quem sponsae turpes et praetextatus adulter?*" Lewis Evans translates this way: "Whom does the seducer of his own daughter-in-law, greedy for gold, suffer to sleep? Or the unnatural brides, or the adulterer not out of his teens?" The Loeb translation runs this way: "Who can get sleep for thinking of a money-loving daughter-in-law seduced, of brides that have lost their virtue, or of adulterers not out of their 'teens'?" Duff's translation is this: "Say, who could find the calm repose they need / When a son's wife is bribed to sin for greed, / When brides prove frail and boys turn paramours?" Mr. Humphries' translation is as follows: "How can you sleep, when some brides are males, and others, for money, / Cheat on a groom with his father, and teen-agers lay married women?"

So about this translation one is bound to have mixed feelings. It is, as we have said, bold, modern, and lucid. It furnishes the reader for perhaps the first time a clearer understanding of what Juvenal was actually railing against than does the Loeb translation with its glosses and omissions. It is also racy and vulgar. I would recommend it for all except high-school youngsters.

—R. M.

With Paul in Greece. By Robert S. Kinsey. Nashville, Tenn.: The Parthenon Press, 1957. Pp. 202. \$2.00.

The author of this little book is a Lutheran minister who took his doctoral degree in archaeology and who has taught ancient history and Greek at the college level. It seems entirely logical that he has here sought to combine his major interests by presenting to the general reader information on the Greek cities associated with Saint Paul, the "Mediterranean-Trotter," as he calls him—particularly Neapolis (Kavalla), Philippi, Thessalonica, Beroea, Athens, and Corinth. Unfortunately, the book is marred by many defects. The author "talks down" to the reader as to a child—but passages such as

those on Roman inns (p. 52), on Bacchic revels (p. 73), and on sex at Corinth and Pompeii (pp. 175-177) would indicate that the book was surely not intended for children! Paragraphs are often of great length (more than two full pages—cf. pp. 106-108), with endless digressions. There are run-on sentences, incomplete or obscure sentences, dangling participles. There are grievous misspellings and typographical errors—e.g., "Agean Sea" on the map of Greece, "gladitorial" (p. 19), "be-seige" (pp. 9 and 104), "nutured" (p. 45), "Harmodious" and "Harmodius" on the same page (95), "Damacus" and "Damascus" on the same page (184), "congeration" (p. 62), "shrewed" (p. 65), "deliever us" (p. 75), "canvass" for "canvas" (p. 82), "freize" (p. 102), "predominately" (p. 141), "Propylaea" on page 99 and "Propylaia" on pages 132 and 139. Slang is introduced freely. There is an odd usage of capital letters for the titles of books cited in the text, and punctuation is erratic. Throughout the volume there are references by number to plates that are unnumbered; there is one reference (p. 132) to a Plate 19, but the book contains only sixteen plates. There is a brief bibliography, but no index.

—L. B. L.

The Mute Stones Speak: The Story of Archaeology in Italy. By Paul MacKendrick. New York: St Martin's Press, 1960. Pp. xiii plus 369. Illustrated. \$7.50.

Professor MacKendrick has here done an excellent piece of work. Beginning with Bradford's air-reconnaissance flights over Neolithic sites, and ending with the recent excavations under St. Peter's basilica, he surveys the whole sweep of Roman archaeology, and presents it vividly to the reader.

The author gives attention to many of the newer techniques available to the archaeologist—Carbon 14 dating, the use of the potentiometer and the periscope, the "blood-typing" of ancient bones, aerial photography, skin-diving, etc. He sets forth in detail the procedures used in excavating a site (Cosa), and describes an average day in the life of an excavator. He treats of all the recent finds, studies, and reconstructions which are of greatest importance—e.g., those at Passo di Corvo, at the huge *nuraghi* of Sardinia, at Etruscan Spina, at Piazza Armerina, in the Sperlonga cave, in Ostia and Pompeii, in the fora and palaces of the Caesars; Säflund's studies on the

"Servian" wall; the tremendous discoveries at the Temple of Fortuna in Palestrina; and the incredible ex-trication of the Ara Pacis from beneath the Palazzo Fiano.

MacKendrick directs his book to the general reader as well as to the classical scholar, and his success in this difficult, self-imposed task may surprise some critics. He defines or explains all technical terms as he uses them, he gently corrects common misconceptions about archaeology, and he furnishes necessary historical background briefly but effectively. In view of his success, one may forgive him a few "journalistic" touches and a little "spell-binding" here and there—even in his title. Illustrations are abundant, though oddly numbered. The jacket cover, appropriately enough for a book published in 1960, bears a reproduction in color of a painting from the newly-discovered "Tomb of the Olympic Victors" in Tarquinia.

The volume would make a handsome gift, or a fascinating textbook.

—L. B. L.

Masterpieces of Greek Art. By Raymond V. Schoder, S. J. Greenwich, Conn.: New York Graphic Society, 1960. Pp. 222 (largely unnumbered); 112 color plates. \$12.50.

This is a breath-takingly beautiful book, and one which every lover of ancient art will covet on sight.

The color plates are all enlargements from Father Schoder's slides taken directly from the original objects. Many classicists have seen these and other slides made by the author, at various professional meetings of recent years, and can attest to their high quality. The objects pictured include Mycenaean daggers and cups; Greek vases and sculpture from all periods, down through the Greco-Roman age; fifth- and fourth-century Greek architecture; ancient gems, coins, mosaics, glass, cameos, terracottas, and painting. This reviewer would cite as particularly interesting, for their sheer beauty or for the novelty of the subjects portrayed, a Cycladic oenochoe (Plate 7); the "Gorgon" amphora from Eleusis (Plate 8); a Laconian hydria (Plate 11); the dancer metopes from the Heraeum on the river Silaris (Plate 21); the rim relief of the bronze crater from Vix (Plate 26); the Amazon rhyton by Sotades (Plate 37); a bronze oenochoe (Plate 38); the so-called "Athena Lemnia" head (Plate 41); the Tholos at Delphi (Plate 48); the small ivory Athena from Paestum (Plate 53); the head

of the "Marathon boy" (Plate 60); the millefiori glass bowls (Plate 81); the delicate fragment of a wall painting, "Girl pouring perfume," from the "Farnesina house," Rome (Plate 88); and a charming Fayum mummy portrait (Plate 93).

The volume is designed for the general reader as well as the classical scholar. For the former, the introductory essay on "Greek Art: Its Ancient Story and Modern Relevance" will be particularly helpful, as will also be the "Chart of Comparative Chronology." Readers of both types will appreciate the bibliography and the brief but accurate and pertinent comments which face each plate. Endpaper maps show the source of all objects pictured.

There are a very few misprints (e.g., "millenium," pp. 1 and 3; "back-figure" for "black-figure" in line 11, facing Plate 16; the omission of "is" in line 9, facing Plate 33) and one or two bad word-divisions (e.g., "refi-nement," p. 3), but these do not offset the great value of the book.

—L. B. L.

The Story of Language. By Mario Pei. ("Mentor Books," MT296.) New York: The New American Library of World Literature, 1960. Pp. 431. Paperback, 75¢.

First published in 1949 by Lippincott, this work by Columbia University's prolific Professor of Linguistics is still an important book, not least for Latin teachers.

There have been numerous treatments of "language": scholarly (Leonard Bloomfield, Otto Jespersen, Edward Sapir, J. Vendryes), ultra-modern (Joshua Whatmough), and popular (Margaret Schlauch's *The Gift of Tongues*). Professor Pei's is not quite like any of these. For one thing, his range is enormous: sociological, pedagogical, missionary. For another, he is usually cautious, temperate, and sensible in discussing the controversial, in giving etymologies no less than in comparing languages esthetically, or estimating the chances English has to become a world language, or presenting the views of the language scientists. Even in his last section, "An International Language," in which he makes a sincere and powerful plea for worldwide adoption of an "interlanguage," he remains calm and objective, and always ready for a smile.

In view of all these virtues (there are also a helpful word list and a full index), it may seem unkind to point out that there is considerable repetition, that the text occasionally

lapses into pointless listings, and that statements are sometimes made too dogmatically or simplistically: "... the Latin-Romance group is the one of which we have the most complete unbroken history" (p. 19)—What about Greek?; "The Greek alphabet ... gave rise to the Etruscan, which in turn gave rise to the Roman ..." (p. 75); "The name of the Saint [Pantaleone] goes back to Greek, in which language it means 'all merciful'" (p. 187); "Greek was the one foreign tongue the Romans respected. Ruthless as they were with all other foreign languages ..." (p. 296); "Greek high school students today can read the *Iliad* and *Odyssey* without much difficulty" (*ibid.*). Specialists in other areas may find other items to cavil at; the general reader will be enlightened, stimulated, and, in all likelihood, delighted.

—K. G.

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